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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL 78

REVIEW ON: April 2000

CONFIDENTIAL

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC 71

TIME

#66: This will a remote viewing session for 1500 hours,
23 April 1980.

PAUSE

Relax and concentrate now. Relax and focus your
attention solely on Kevin Hermening who's picture
I have shown you. Locate Kevin and describe his
surroundings to me.

PAUSE

#31: I have a . . .

PAUSE

. . . a Not clear.

PAUSE

+02 Momentary image of a balcony with railing. Shown to
me against a white background. It was above my head.
Before that, I had another feeling of . . . a horizontal
thing. Darkness in under it, lightness on top.
Before my vision; so I was . . . floating even with it.
Had I been down, it would have been over my head.

PAUSE

I seem to be getting a linear. disappear into
horizon. . . feeling of a . . inclosed long place.

PAUSE

+09 I feel curiously. . . . familiar . . . peculiar . . .
On the right side are . . . dark squares against a
light background. . . background. . . in a line.
Disappearing away from me. Possibly . . . (not
audible - mumbling). I feel that I
am outside. . one of these squares . . or rectangles.

PAUSE

#66: Find Kevin.

PAUSE

+10 #31: Kevin . . .

PAUSE

Kevin. . .

PAUSE

Kevin . . . is in. . . sort of long room which has
a cutaway inside the one corner.

PAUSE

He . . is asleep. Right near the . . cutaway or box.

PAUSE

+12 There is something against that. . . wall that makes
it bumpy . . down. Something . . . Something piled
against the wall. . . . from my Its like
doubled up mattresses. . . against the wall of the box,
the cutaway.

PAUSE

I had the name "Jay". He's with a man with a beard.
Known as "Jay".

PAUSE

I would . . . say that . . .

PAUSE

+15 I . . . got a . . . , second floor feeling. That I came
out of the place a little above and to the right of . .
a . . porch. The building appears . . . to be long and
sort of a brown tone. Not light and not dark. I . .
got a glimpse of some sort of a ribbed roof. Has lines
on it. And, somewhere off . . . to my right I
keep seeing a . . . little . . like a little turret or
another bump that sticks up. Like a turret house. Small
compared to the building. It keeps coming into the corner
of my eye. But, I keep wanting to say its on this
+19 structure which has a slightly peaked roof but not much
of an angle.

PAUSE

I . . . It just . . I . . . Up one end and then . . .
slightly to the . . . right side now, I think I . . .
am just slowly moving around the building very methodic-
ally. Someone is doing it for me. I am not. But . .

+20 #31: But. . very easily, I had a feel for a . . surrounding white strip on the ground and a funny thing on the ground outside the other end. The . . like a . . funny shaped low wall. The top of which I could see around the corner of the building. Sort of reflecting. That was all very spontaneous. I was not trying to figure out where I was.

PAUSE

+21 #66: Is this building familiar to you?

PAUSE

#31: Yes. I know which one it is.

#66: Which building is this?

#31: Its the one with the boat. And the kitchens. I worked here before. That's my feeling. I haven't seen them. . those things, but I think that's where it is. I don't remember what else is in the . . . I think, I think, I think - is all I can say.

#66: Um hm.

#31: Let me clear again and do a lot more.

#66: I have no further questions about this target; however, I would like to give you the opportunity to explore the target area on your own and add anything that you would like to add.

#31: Okay. I'll be away a couple minutes.

#66: We have plenty of time.

PAUSE

+25 #31: They. The words came very clear to me. that they only lock the back. They do not have anyone in the hall. The man in the hall leans against the wall on the open end. They do not make a man walk up and down the hall. They do not make a man stand at the end of the hall. On the outer end. On the outer end, they . . . do not have people there. I can see the only one. I think I'm on the second floor. And he leans . . . He has a automatic type rifle and he leans to the right. . down. . looking down the hall towards what I think is the middle. And, about . . I think they are . . . afraid to put a man out on the end because he could be ganged-up on and he is isolated. So, they keep the man in near the middle part. The central part of the building. And only lock the exterior door on that end. And that is, again, I feel there is some kind of stairwell on the left side

that would connect with the two halls up and down. You know, of course, there is no door on this floor. The door, if any feeling, a door is there, is on the ground floor is the one that is only locked.

Hmm, I lost it but I had it, but I was losing it as I was trying to describe it.

#66: Okay, fine. You can draw it for us and explain in your drawing.

#31: Okay. I had one of those things that I was discussing with you before. About how out of the blackest comes this clear-as-a-bell picture. And it fades . . .

#66: Yes, I remember.

#31: And that was much, much more than the regular remote viewing type . . .

#66: Uh huh.

#31: And that was the balcony feeling.

#66: Um hm.

#31: This thing that I was looking up at the underside of the balcony.

#66: Position inside or outside?

#31: It was an inside feeling.

#66: Okay, inside balcony.

#31: Okay. That will be Sketch 2, but Sketch 1 was the first feeling. It was very, very hazy and foggy and dark type feeling. But that I was like looking at something which . . . had essentially two levels and that for some reason I was floating even with . . . this - don't get this wrong, this was just a hazy blockage type feeling and that see, as though I was looking at the edge of the balcony. Of a balcony type of thing. I had the feeling I was definitely up above the floor some distance. Okay. And you can see how the walls on either side go in under this dark hazy thing that blocks. Okay. I had the feeling that this was an inside shot.

#66: Okay.

#31: Okay, but then the next thing that . . . This was like first.

#31: What I'm trying to describe is as though you were on top of a semi-trailer truck that was just about to drive in under an expressway overpass. In front of you is the big blockage thing of the expressway overpass but down and under it you can see where the road goes down and under it, like that. Its that type of feeling. Only, this was the room went down and under this thing that was hanging, like a false ceiling. Okay, that's 1.

But 2, I had this feeling that I was looking up at either a small interior balcony type thing or a portion of an interior balcony. Which came through clear as a bell. I'm not kidding. Looking . . It was like a shot right out of Romeo and Juliet almost. Was a I don't know how far that goes in.

PAUSE

Okay. And the underside of it was dark. You know, dark shadowy spreading off into the distance. And I had this feeling of round. . . this was white. Like white trim paint. Okay and in it were these round bannisters. Type flavor. Two levels of bannisters.

PAUSE

I'm not doing this right at all. Here it was like this. You know, pipes bolted together, bannister type thing.

#66: Um hm.

#31: Pipes bolted together. You know, where the joints are they're knobby. And it was the pipes had almost a golden hue. Like a gold or a not yellow, but like a gold or brass hue to them, okay.

PAUSE

And this was like the guard rail to keep folks from falling off this little balcony. Okay. I'm not happy with that, I'll do it again. Because it may be . . . Okay, we have pipe. . . there's a joint. There's another joint. . that's what I want to do. That's the feeling, like that, okay. And these standards come down. And there's . . that's what I want to do, like that.

PAUSE

That's the feeling, definitely. That's the layout.

PAUSE

Okay.

#31: That's the type of a feeling I had. To be the guard rails on this. And these don't come down very darn far. You know, its a waist high type of guard rail. Its not anything excessive, just a safety rail type thing. And then in under. . . And it sits on. . under lip of . . . or on the upper lip of . . . And I have to draw dotted lines, because like I said, I don't know if this is a small part or

PAUSE

That was the feeling, okay. And then I had this feeling of depth that it was. That I was like looking up . . and that it was about as high above me is where the ceiling line is in this room, you know. That would be where the whiteness was and then up above that were these rails. I was looking up at it at that sort of an angle.

#66: I would assume then looking at this room that would appear like it might even be a second floor?

#31: Yes.

#66: About the same height as you might find a second floor?

#31: Yes.

#66: Okay.

#31: I had the feeling that I was inside.

#66: Okay.

PAUSE

#31: Here at this time. Okay, there's a good 2.

PAUSE

I don't think there's anything else I need to put on it. Okay. The other feeling was this inside feeling that here there was a bottom floor type of an arrangement that I was standing on. Now, I had come down, from Number 1, I had dropped down and was half and under it and was looking not only here but was looking up at it that way. I'll call it a ground floor. And this was like a upper floor landing with guard rail. And I'll call this brass or gold paint. And this is white. . trim. Painting. And that white trim is the edge of this balcony type flavor. Okay.

#31: I'll set that 2 aside because that's not any good. That's definitely . . . that was one of these things that just comes through like you're standing right there.

Okay. Number 3 was a play that was back to the nature. You know, it was sort of disappointing, you know, after having had Number 2's clarity then to go back to routine, regular type of remote viewing imagery. But, so I tried to work on it, but it wasn't working. You know, I couldn't get any, you know, any more of these spontaneous things. But, from that feeling, I had the feeling that I was standing at the entrance to a hall type of arrangement. Okay. That . . . like this. Okay and then. . . . like that. . . type of a situation and continue it on back like that.

PAUSE

Okay, and that along this hall, it was sort of dark, I didn't get any feeling for interior hall lighting being on or anything like that. It was sort of dark, sleepy quiet type situation. I had the feeling there were . . . what did I say, 7 or 8 . . . 7 or 8 doors along this hall.

PAUSE

All I can get is five in.

#66: All right.

#31: They get smaller, I guess. Okay.

PAUSE

Okay, 7 or 8 is right, but I can only get 5 into the Sketch. And these were. . . these were sort of darker against a white background. Had the feeling of this repetition. You know, you get this . . . you get this surge of repetition and

PAUSE

Okay. Seven or eight doors. . along hall. Okay and that my feeling was that I was outside of . . The important thing is, that I was outside of the second door in from, I think, this end of Sketch 2, be it upper or lower, I didn't . . I felt I was the second one in from that way. Not the second one in from the other end of the hall.

#31: I felt continuity . . .

#66: Was this hallway upstairs or downstairs that you . .

#31: Later on, I felt it was upstairs.

#66: Okay.

#31: Okay.

PAUSE

But right now, it was. . I was posted. . right outside looking for, what's his name?

#66: Kevin.

#31: Looking for Kevin. Outside of second doorway down hall. Okay. I had the feeling that the same things could be found on this side.

PAUSE

Okay. Again, dark doors. Now, at this point in time, I had no idea whether I was upstairs or downstairs.

#66: Okay.

PAUSE

#31: All right, enough of that. Then you told me to concentrate on him. I had the feeling of something here in the foreground - this is Sketch 4. Something here on the foreground was like blocking my view okay. And then around from that on the right was some sort of a . . some sort of a bed. Okay. Like this. But the room went on that way and came on back like this. Okay. And that Kevin slept here and I couldn't figure out what this is until I show you another picture. I think that's doubled up bed mattresses, you know, GI bunk mattresses, you know how you double them up and stack them in the corner so they get out of the way. I think that's what it was. Okay, and somewhere down here. . . . was the feeling there was another bunk and I spontaneously had a man with a beard, sort of a youngish guy with a beard and dark hair. But the name "Jay" came into mind. J A Y, okay. I had the feeling like this was the only other fellow in there because I sort of said, okay is there anyone else and nothing happened. I didn't really see any more than the feeling of two beds. I didn't think that they were like stacked in there. Okay.

#31: All right, so that's for 4. Kevin . . . Kevin is it?

#66: Um hm.

#31: Kevin. And this is JAY. Okay. And its a nice room. Its not a cell. Its not baren. Its like a . . Its like a motel room type of an arrangement. You know, its got some carpeting, its got some pictures and everything on it.

PAUSE

Okay, that's four. Five is sort of like looking. I'll draw a circle. Five is like down here. Looking that way. Five is that there is this . . .

TURN OVER TAPE

Okay, and Drawing 5 will be down at the other end where 4 is - where its noted on four anyway. I'll circle 4 here. Started out with something funny like these stacked mattresses against this cutout feeling - some sort of a carve-out feeling about the room, like there was maybe a little kitchenette or maybe that's the . . the crapper is in there or something. But I don't know where the door is or how I got into the room or not. It could be the doorway. But I was standing at . . For 4, I was where the circle 4 is.

PAUSE

Okay, I had the feeling of a bed where, which when standing at 4 was, is still partially hidden. Okay, a window on the right side. These stacked or doubled mattresses, I don't know, maybe they did it there for possible protection against small arms fire or any number of things. Okay, . . maybe they did, who knows. And the feeling that . . . here was like JAY, this guy this feeling JAY, was here. Kevin was there and this was JAY here. Okay. And . . I think the room is smaller than this, you know, maybe its distorted by sketching it. In order to get everything in. I don't know, maybe a chair or something like that over here. There was something over in the corner but its Maybe a chair an table or whatever. Okay. Now. Here's where I figured out. This is when I left the building and went outside the building. I was in here and I said Okay, I'm not getting anymore out of JAY, I was saying the room layout is gestaltically the same as I'd seen before. There's nothing new has been added you know. There's only two people here. And I just sort of like somebody just said or somebody just dragged me outside.

#31: You know, okay, well when I was outside . . This is going to be be Sketch 6 now. I had a ribbed . . . almost a ribbed, metal roof feeling, having a slight peak, almost as though it was metal layers. Ribbed, outside . . Ribbed roof. Okay, like sheets of metal. You know, it was flat, nothing that goes vertical and make it bumps. Its just that there were these lines in it. It was like herring bone. It was like a herring bone.

PAUSE

All right. And. . I felt that I had popped out of the wall. I'll draw a circle 6 on Sketch 5, okay. I felt as though I had popped out of the wall above ground. Okay, that's window and that just down below me and to the left was this peaked exterior porch roof arrangement. Okay. Having columns holding it up okay. Now that became - that was a familiar type outside feeling. But it was spontaneous, so I figured well, you know, don't make it into, there may be several of them, so don't make it into what you want it to be, just be cool and just examine. So, that's when I felt the feeling of the roof being ribbed, herring bone like. Had the brown , brown stone type feeling there and this was white trim. . porch. . type roof.

And, you know, I had the feeling that this building was long. I'll do another sketch. . of that. Then I moved to 7. 7 is to the right from 6.

PAUSE

Very slight peak in the roof. Some sort of an end, little end doorway here. Okay and I had this feeling of sidewalk type of feeling. Okay. I sort of like drifted over to the right side and saw right of the end and saw, let me see how I do this. Like that, I suppose.

PAUSE

Okay, I had the feeling that this came around, the sidewalk came around.

#66: Is this the same building now?

#31: Yes. I think its the same building its just that I just drifted to the right and got a shot at the back.

#66: Um hm.

#31: Or the other side of it anyway, See, I moved from here to there. Or moved from here to here looking at it the other way.

PAUSE

Okay, but what I saw then that cued me to be where this may have been - up until now I just hadn't considered where it might have been. But right at the end of the session I had the feeling that there was something here on this back right end which was the wall okay that I associate with the I forget which building it is, but its the one that's out in the woods by itself. . that has the two out buildings out of it and one of them we saw a boat in there - reported the board. Well anyway, that's this funny wall arrangement goes out at an angle. Makes a couple square angles and comes back around like that and that's when I said, Oh, that's the building it is.

PAUSE

Okay. Okay. For 8. I'll do one last sketch. 8, I go back inside and this is when you gave me sort of a couple minutes to do my own thing.

I had the feeling that I was back inside the hall outside of Kevn's room. Somehow. Okay. And that I was examining for soldiers. You know, I was examining for where the threat was. I was sitting there looking and I was just sort of . . . this guy just magically appeared sort of leaning around this wall okay. Sort of leaning there is all he was doing. You know, I'm showing him at a half angle because he's actually around the corner a little bit.

PAUSE

Okay, you see what I'm getting at.

#66: Somewhat nonchalantly leaning against there?

#31: Somewhat nonchalantly is right. Just sort of leaning against the wall there around the corner. See, so you can see him if you, you know, if you had dotted line, you could see the rest of him. . there. He's around the corner. Just so. . he could probably just stick his head around and just look down the hall. You know, that type of a thing. And in the background, I had the feeling of this - I had said to myself its almost curved. That, in fact, I was back up on the second floor, at my start point and that this was the, again,

this feeling of central lobby area. Second floor, balcony. Okay. Was here in the background. And I remember saying, it was almost curved, like it had a slight moon curve to it. It wasn't straight - its probably less than that. . It would be much less than this feeling of curve here. But that it was almost cut away. This balcony did . . if you look at the balcony from the front like I did in Sketch 2, it would look flat - straight across. But if you're up on the second floor looking out at it from an angle, it looked almost curved, it was just slightly distorted somehow, like it was just a slight curve of maybe 10 degrees, you know 10 degrees off every 40 feet or something like that.

PAUSE

Okay. And this is again when I got the feeling of. . 8 . . I got the feeling of why of course. . sort of spontaneous . I was saying, well where. . you know there must be someone else around here. And I'm looking around and I'm seeing and it sort of like Well, of course, there's nobody out there. Meaning down the hall. The reason is because they just lock the doors down there. Because they don't want to have a single man down there isolated and cut off from the main part of the building at the outer wing see. And it was like of course, they only put one - they only put their men here at the head . . at the inner part of this radiating hallway, see, because if they put a guy down there then the prisoners could jump him and steal his weapon and the nearest help would be far away down the hall, see. So they keep them in the middle of the building, looking out the hall so that they're centralized. And the prisoners are on the outside, see. And the feeling was that at the end of the hall, there is a staircase that goes from first to second floor and that on the ground floor there is an outside door that's kept locked so prisoners can't escape outside that door. And of course, the door is under observation, you know, from the hall okay. You know, from the middle part of both halls. So, I end up with, I'll tell you what. . . I'll just do a little quicky here. Its like here's one level and here's the other level. Okay. We'll just call it a cross-section of the building type of a feeling and the dotted line is the second floor. Okay.

PAUSE

I don't know if there's one going up or not I probably shouldn't have done that. That makes it look bad.

#31: Anyway, there's the stairwell doors there.

PAUSE

Okay. The guards are there. Type of a feeling. At least at night, in night hours, okay. And the feeling is that they can keep both halls under direct observations. See.

But that this bottom door here door is locked, okay. And I had the feeling of maybe chain. . you know, chain and lock.

Okay. Guards are here. Okay. Guards are on interior of building and observe "hostage halls" by sight. And I didn't get any feeling of patrolling up and down but that definite feeling . . definite feeling that . . . no guards went out down the hall. . because they'd be cut off. . . Stairwell. I don't know it was some sort of a flurry of data bits that went right at the very end that sort of went boom boom boom boom boom. Like . . . I don't know, like . . . Then I just had this very, very decisive feeling that they did not put anybody out on those wings . . at least at that time because of this possibility of being cut-off. But . . the other data that came through is that theoretically if you were to go. . . If you were somehow to enter the building here on this outer wing, your hostages are caught between your entrance point and the guard force point, okay. But that in a way that was a handicap but in a way that it was an advantage. Because . . . it was an advantage because at least they weren't . . . behind . . you didn't have to fight your way through guards in order to get to them. It was just a matter of who was clever and could get them out under such circumstances, i.e. like blowing the walls inbetween the rooms and just going all the way down the hall. Just you know, keeping these people in a cross fire and just blowing the fucking walls, bam bam bam bam bam bam and getting the people out that way. And keeping them pinned down in the inner part of the building.

#66: Okay. I'd like to return for a minute, to your Sketch 7 here and your feeling of about what building that is . Is there any other things that you say? Is that one singular long building like that? Of is that a piece of the building or a wing of a building, or other buildings that you saw?

- #31: No, I had the feeling. I didn't foresee any other building. I had the feeling it was just a singular long rectangular building - plunk - from my end. From the end I was looking at it from.
- #66: All right.
- #31: Which would be the end which had the front porch on the left side and then around the backside essentially a blank backside. Okay, but would reveal the back of this wall. . at the other end of the building, okay.
- #66: Okay.
- #31: And the other thing that I had and I just remembered it when you asked me. . . One building. It was definitely a one building - very . . . building block contour, just rectangular. A three dimensional rectangle, I guess. Cube, not even a cube. A brick side type. Was this funny little add-on thing. I don't know where that came from, but let me go back. This is 7. I probably ought to go back to 7, 8, 6 5, . . Its here. Its on Sketch 6. I'll make it as an insert - an inset. I kept talking about this little funny little thing. Will that screw it up if I make it an inset?
- #66: No. Um hm.
- #31: I'll dot line it. Then I'll label it inset. Was . . . a funny little hootch like shaped thing. What did I call it - like a castle keep or like a bell tower or like a Anyway, I had this feeling of . . I kept being drawn to the right and I kept being drawn to the left. Mostly to the right was the feeling, but that maybe like at each end of the building was some sort of a thing that stuck up. Okay. Above the roof. On the roof, in other words, like a place where the roof was elevated.
- #66: All right.
- #31: Okay. Like a little cube. Imagine this building is this rectangle box and that both the right and left ends of it you took those end pieces and raised them up maybe another part almost to make it look like an engineer, you know the engineer insignia.

#66: Okay.

#31: Okay to make it look like it was just a little bit raised on each side . . each end.

#66: Um hm.

PAUSE

#31: Just having . . . some sort of a little thing on . . that's all I can say, on each end.

PAUSE

Little square thing like.

PAUSE

Funny little. . these little extra things. That's all I can say.

#66: Okay.

#31: I don't even know if that's on that same building. That's for somebody else to figure out.

#66: Okay.

#31: Okay, and I'll just label these. Feeling of raised roof. . portions on each side of me. Cause it was here when I was looking at the front of the building when I was getting this . . was being sort of something on the right. What is that thing and I was going . . . well, that's funny, there's one on the left. and its on the right again, and its on the left again, and I'm sitting going, Get out of here man. Okay.

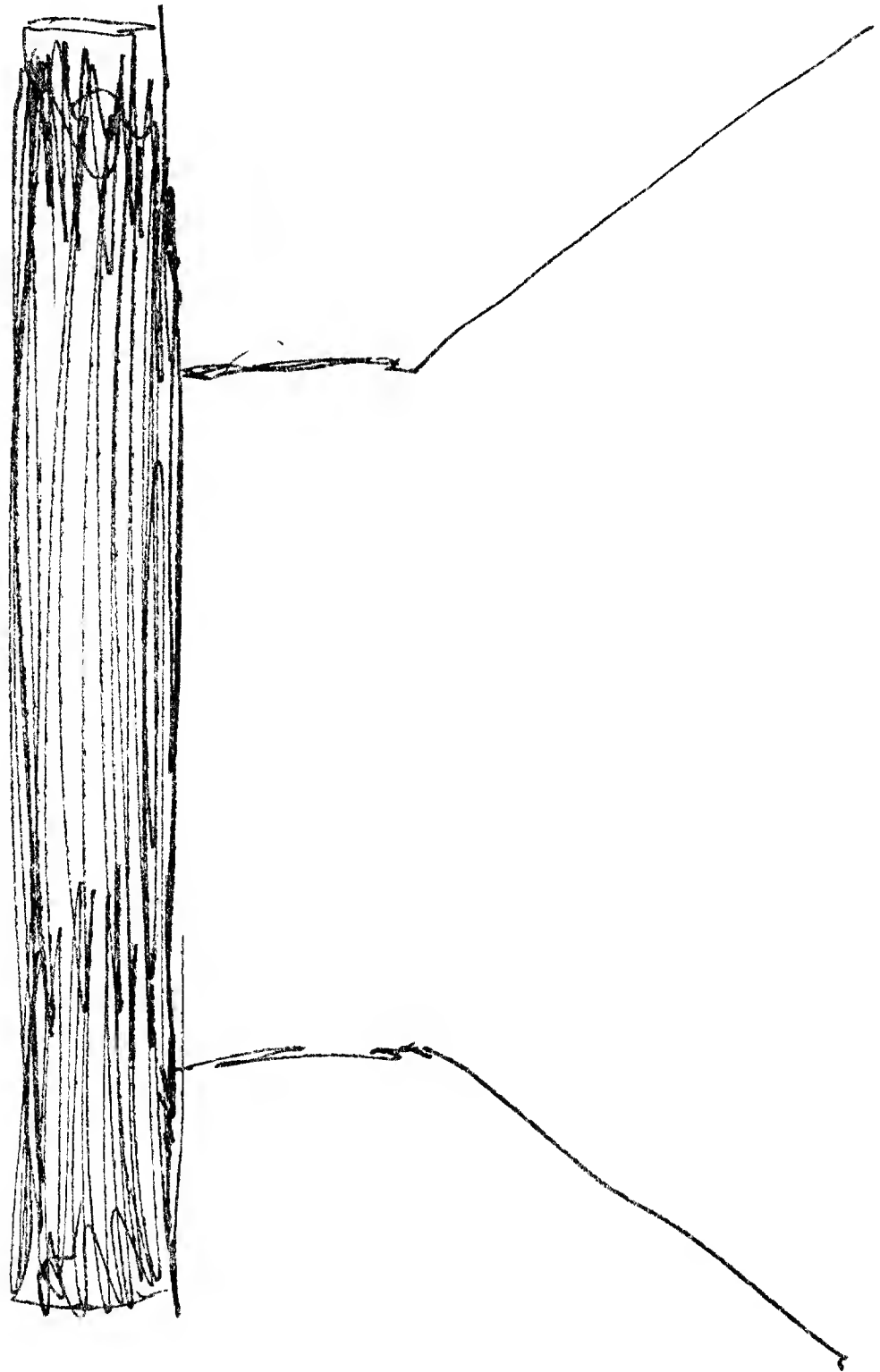
#66: Okay.

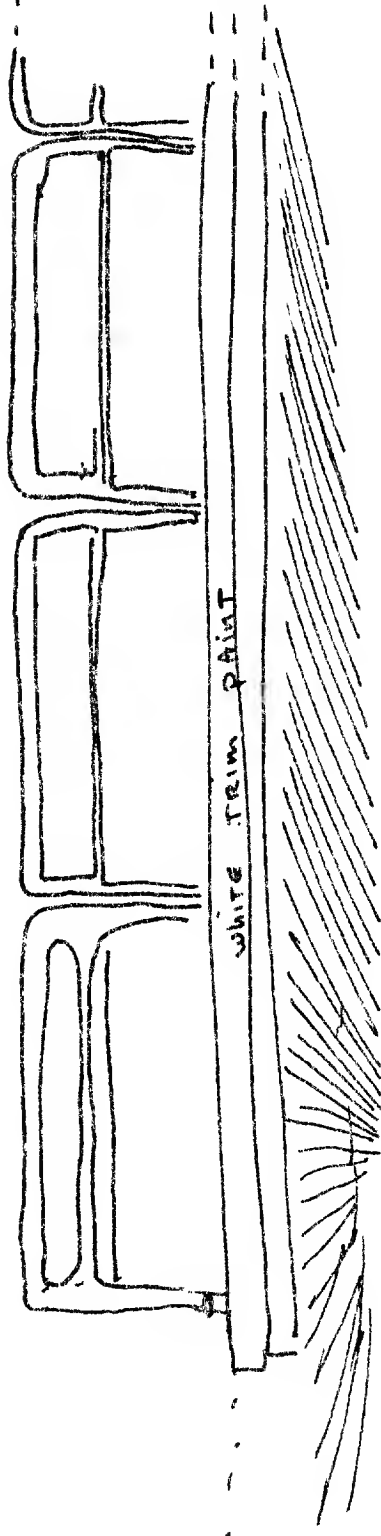
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#31: Nope.

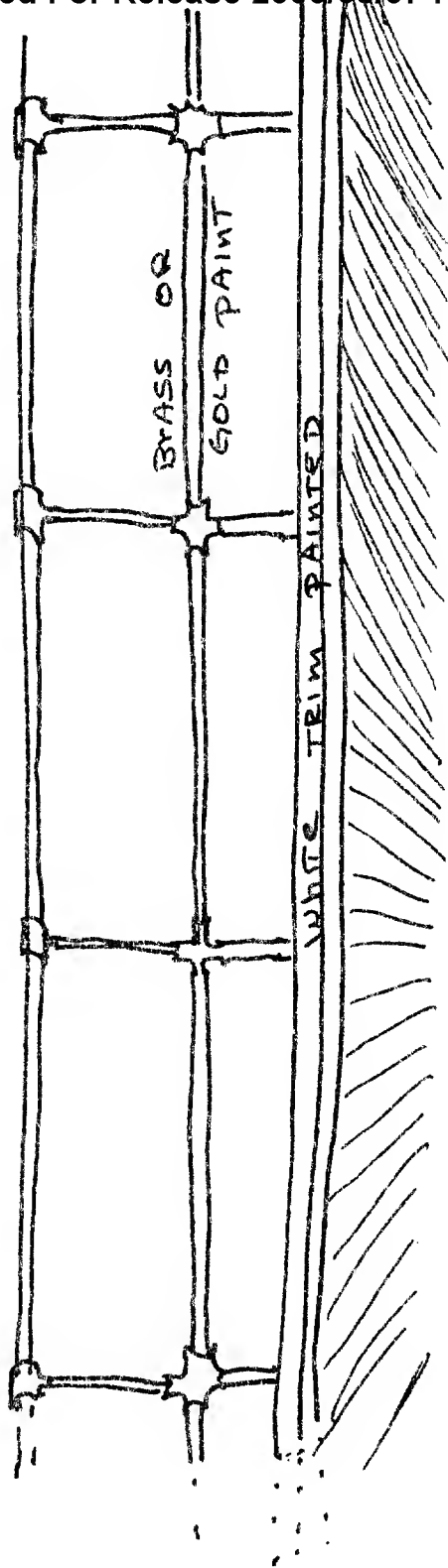
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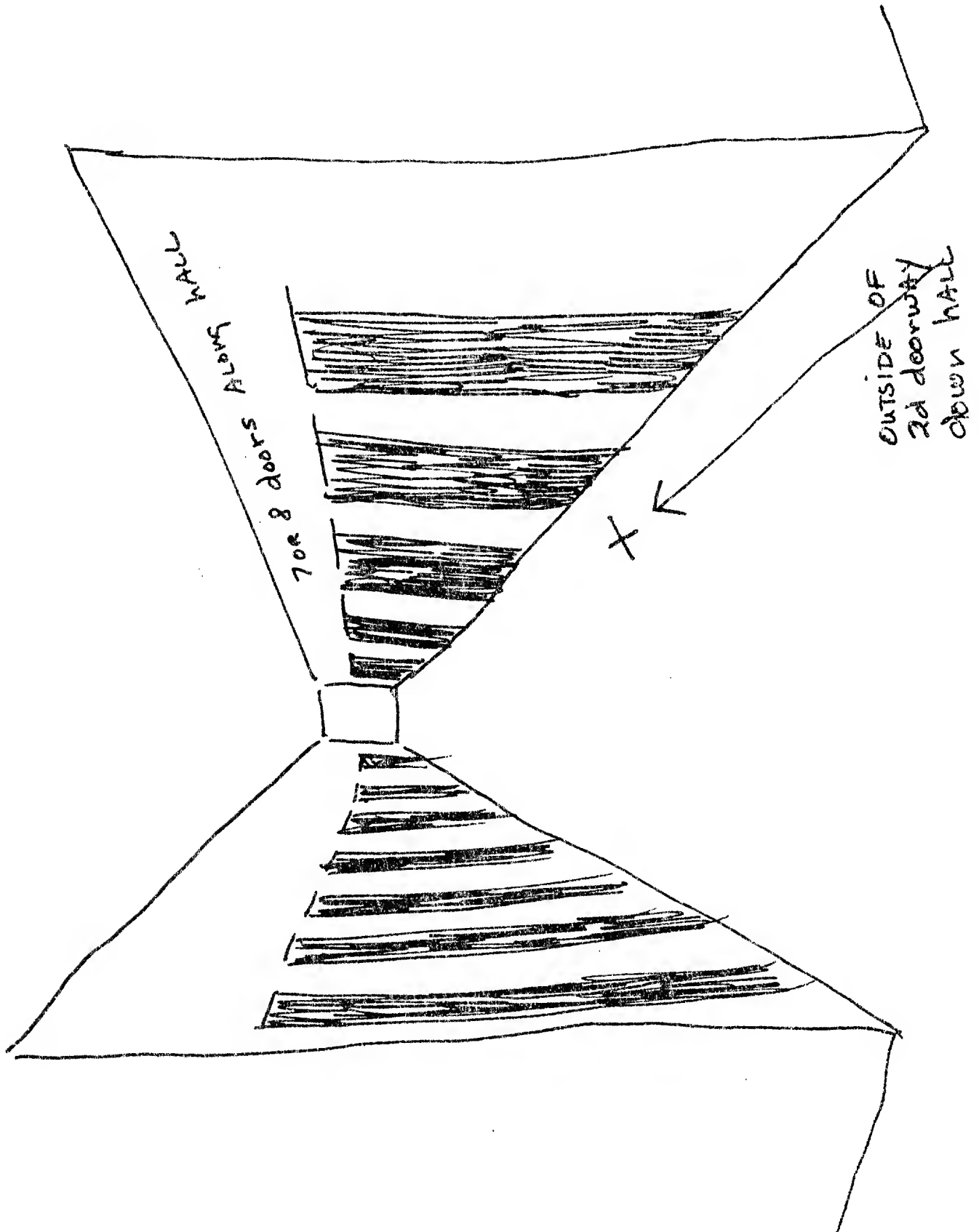




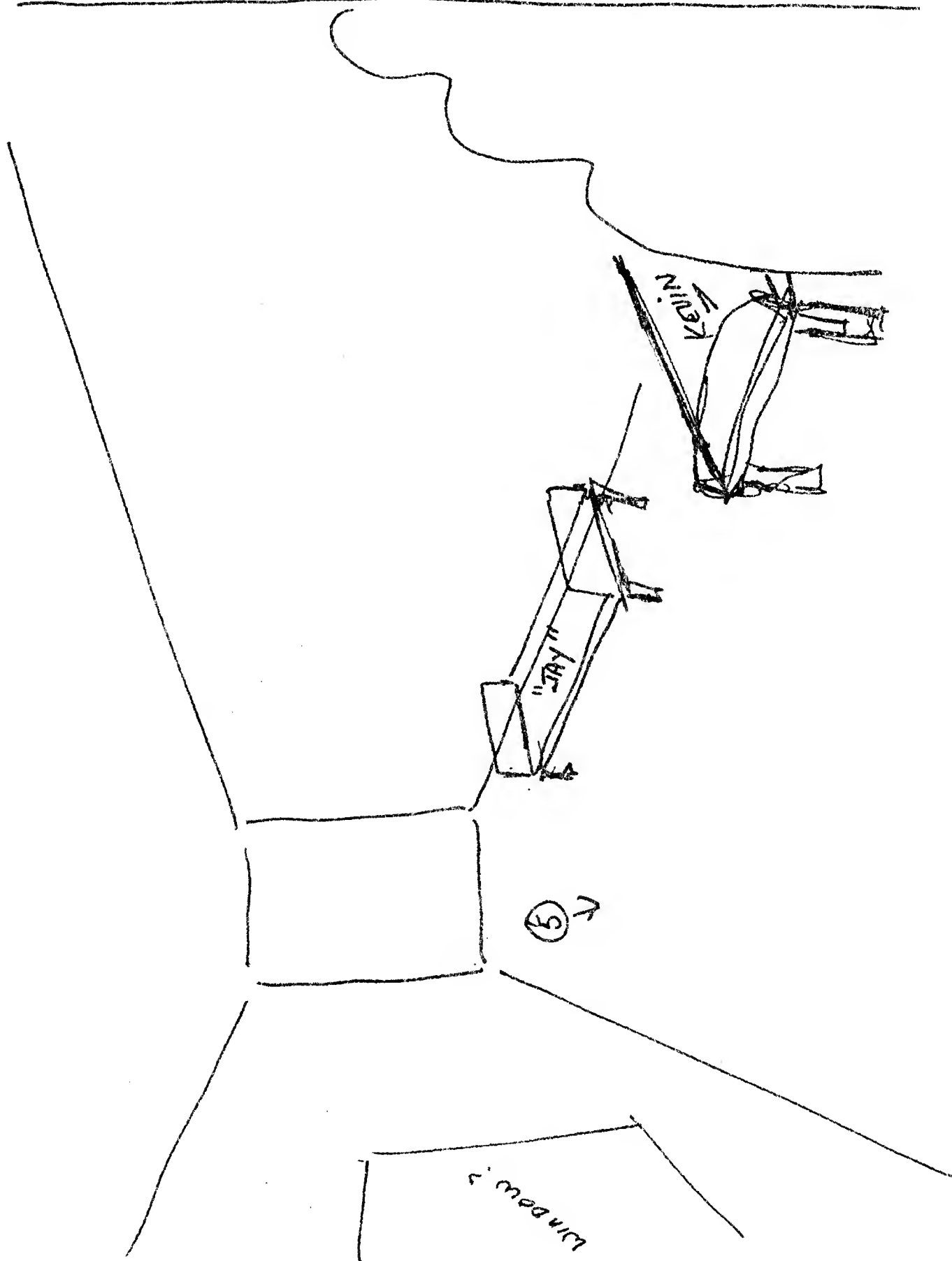
upper floor landing w/ guard rail



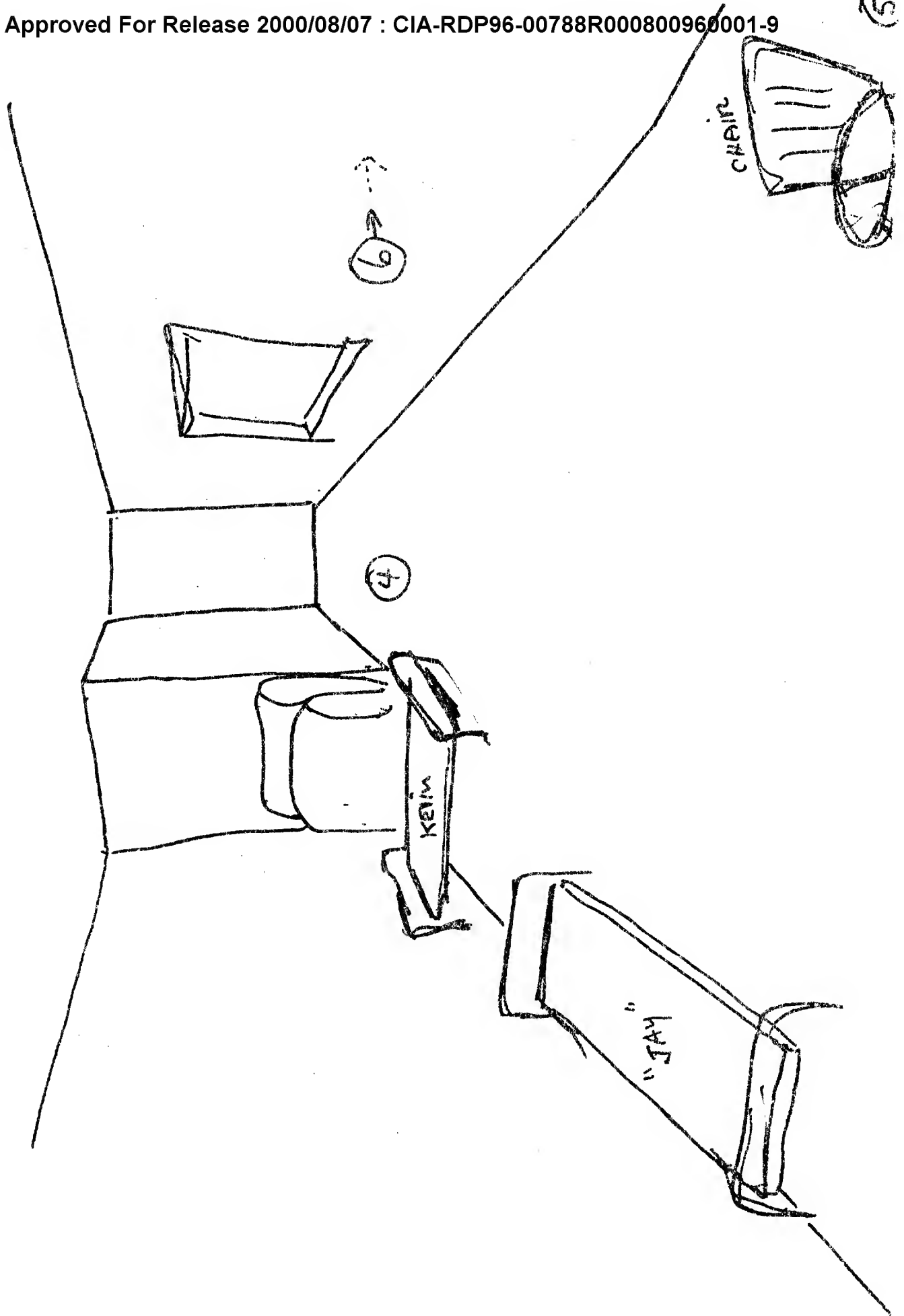
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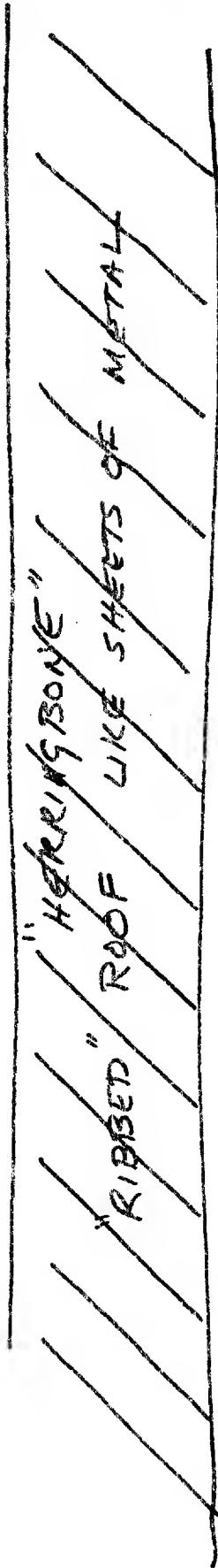


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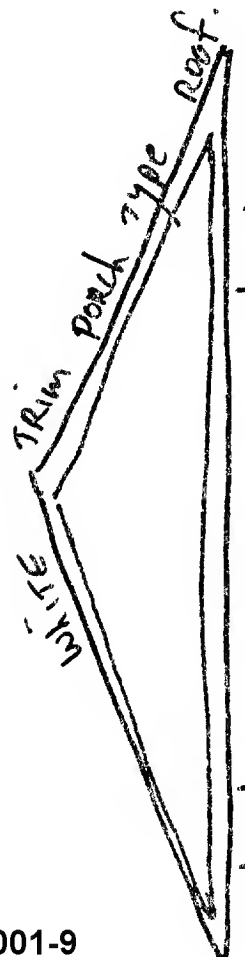
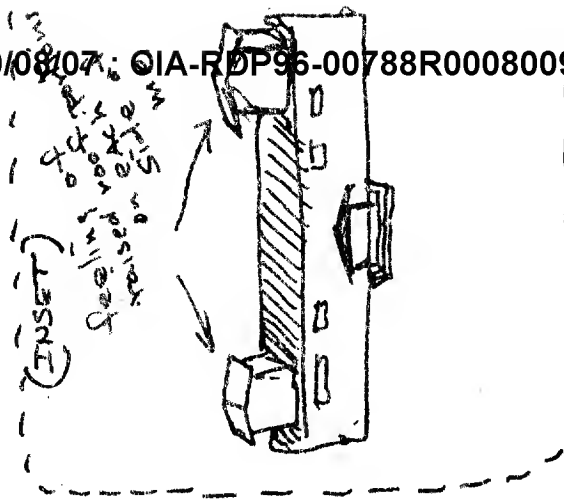
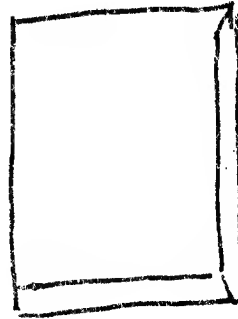


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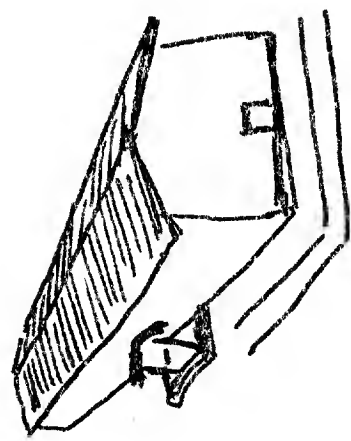
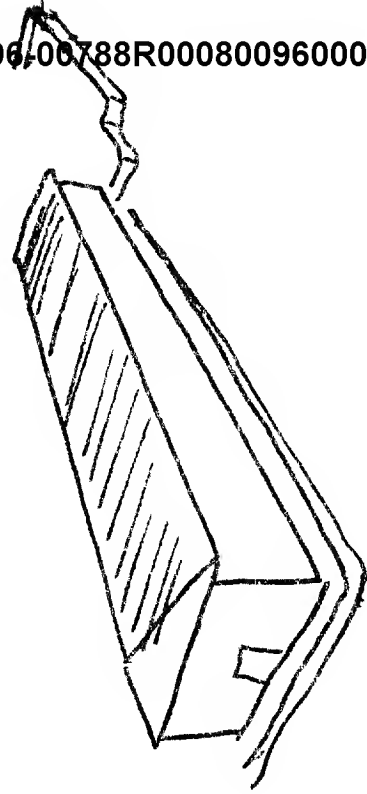


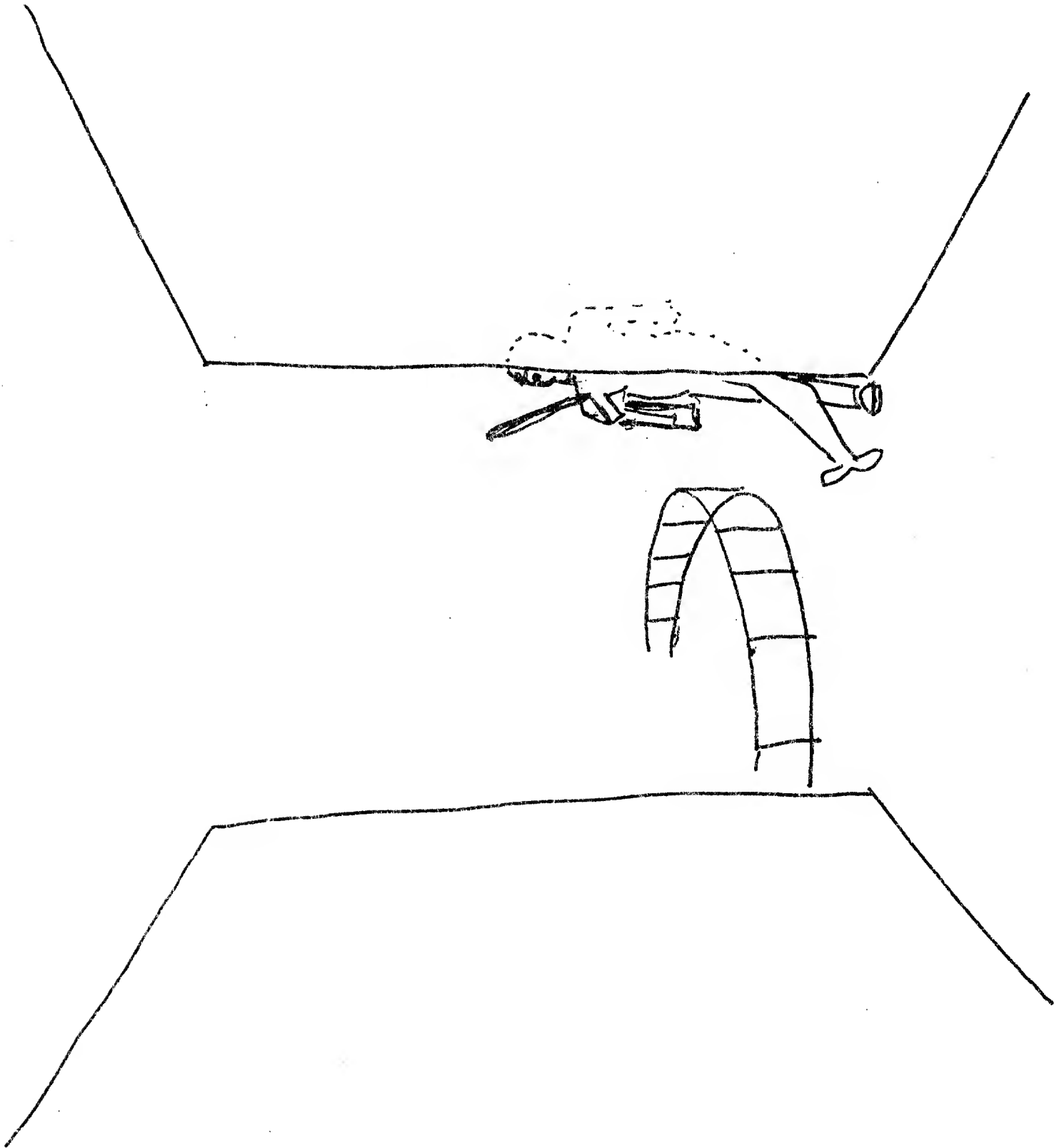


brown stone



①

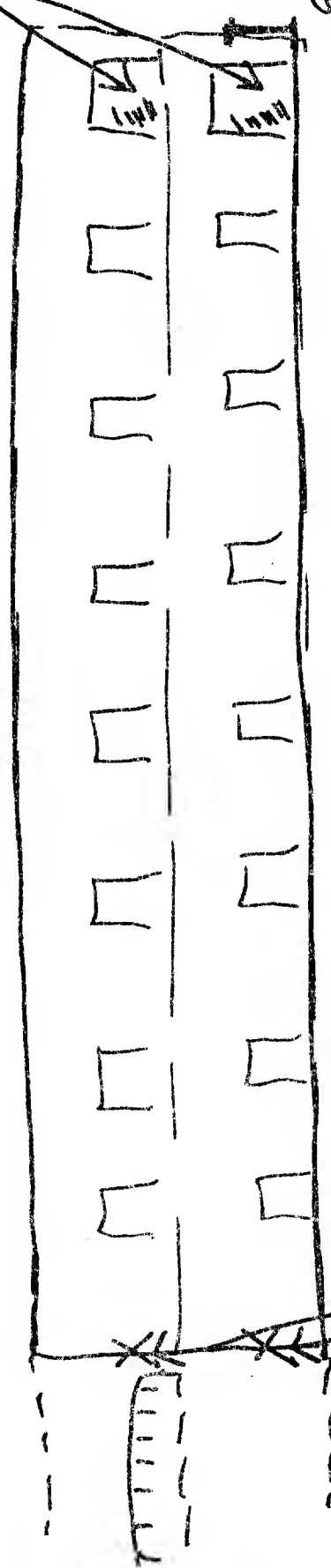




2
3
5

door
w/ lock
chain
lock
feeling

(9)



definite feeling that
no guards went out
down the halls because
of fear of getting
cut off from
middle of bldg

guards are on
interior of
bldg and
observe
"hostage halls"
by sight.

ITEM
BB REPORT

CCC

071

DTG

23/1500

TGT: - ALPHA, BRAVO, CHARLIE,

- DELTA, ECHO, FOXTROT,

- GULF, HOTEL, INDIA,

- JULIET, KILB, LIMA,

- MIKE, XRAY, YANKEE

OR

NUMBER 1 - thru 53
(SEE ATTACHED LISTING)

14

JULIET

AMB
Resid

KEY QUESTIONS:

(4) A ALPHA TGTS: WHICH HOSTAGES IF ANY DID YOU OBSERVE
IN THE TARGET LOCAL?

(4) B NUMERIC TGTS: WHICH FACILITY DID YOU FIND THE TARGET?

FOLLOW-ON QUESTIONS:

(a) DESCRIBE THE FACILITY WHERE THE TARGET WAS.

(b) WERE THEIR OTHER HOSTAGES?

(c) DESCRIBE ANY GUARDS YOU SAW.

Hostages and Guards in AMB Resid